

TYPE IN PLACE

*A Thumbnail Approach to
Creative Type Placement*

Including 11 sheets of clear
acetate type arrangements

RICHARD EMERY
Introduction by Primo Angeli



TYPE *//* PLACE

*A Thumbnail Approach to
Creative Type Placement*

BY

RICHARD EMERY



ROCKPORT PUBLISHERS • ROCKPORT, MASSACHUSETTS

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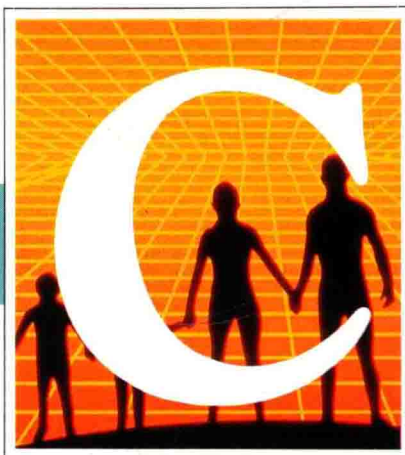
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in actual graphic situations

TYPE IN PLACE SELECTOR.....59

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16 pages of solid color panels

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11 acetates with typography printed both
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A RESOURCE AND A TOOL

THE PERFECT VEHICLE FOR GRAPHIC DESIGNERS IN THEIR SEARCH FOR CREATIVE TYPE PLACEMENT



TYPE IN PLACE

Here is a method for visualizing in thumbnail the diversity of type placement.

Included are color photographs and illustrations to simulate actual graphic situations. These are followed by a variety of solid color areas for the same purpose.

Also, there are eleven clear acetates that have both black and white typography printed on them for quick and easy placement over the photographs, illustrations and colors.

11 sheets of clear acetate type arrangements

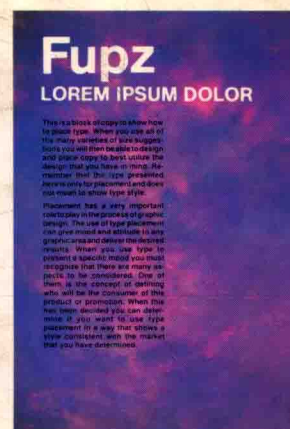
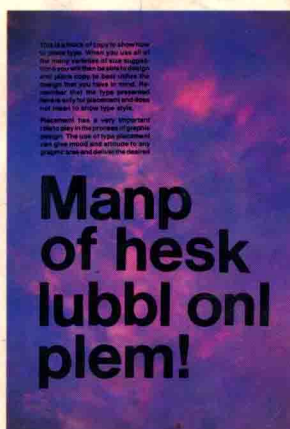
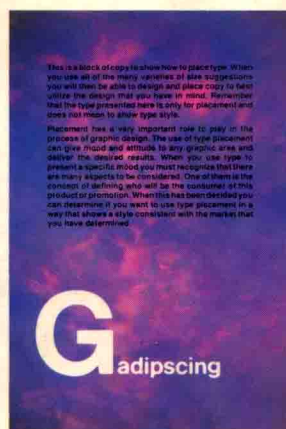
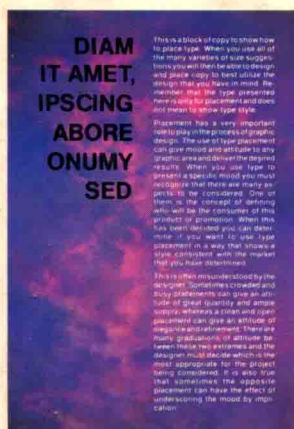


Photo: Rob Huntley

**Just open this book and begin the remarkable
process of TYPE IN PLACE**

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This project came to full reality through the efforts of many people, but I must begin by acknowledging Don Traynor for planting the first seed.

This was the spur that set things in motion.

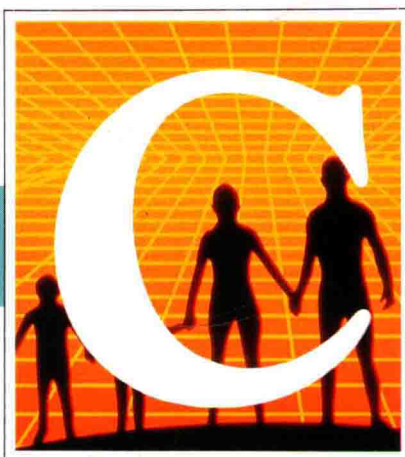
Thanks to Stan Patey for his support and encouragement, and special thanks to Ken Pfeifer for his contribution of time and creative thinking.

Finally I am grateful and honored for the thoughtful introduction by Primo Angeli who took time from his busy schedule to comment on type placement and the purpose of this book.

STAFF & CONTRIBUTORS

EDITOR/DESIGNER.....Richard Emery
ART ASSISTANT.....Karen Shea

Cover Photo: David Benoit



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Introduction

Type arrangement may be the most important graphic element in design. The reason for this is simple: Typography carries many messages. But there is more to the subject than this. Type can work with graphic imagery to become a visual message that in turn carries a verbal message. Executed correctly, typography can be well-integrated into an overall design and appropriately consumed by the reader as a complete functional aesthetic entity. Or, it could look like an imposition, an afterthought with unrelated incongruous features, an interference to language.

Type placement is more than typography or type design. Type design is a more detail-oriented subject that does not effect a design as globally as does type placement. Type placement deals less with the actual typeface and more with the configuration of type. Good arrangement of type depends on the relative sizes of type and how blocks of text fit together in relation to the rest of a design. Therefore, type placement is design with the shapes formed by type. The terms "type placement" and "type arrangement" may be used interchangeably for our purposes.

Type placement concerns the use of space around the typography to elicit different moods and effects.

What might appear to the untrained eye as unused space surrounding the typography may in fact be a style that releases the message from the constriction of "busyness" and makes it more accessible to the reader and the content easier to consider. "White Space," as this is often called, creates a comfort for the eye that makes the reader more responsive to reading the message.

Taking this style 180 degrees, it can be considered that a rectangle full of typography and graphics gives the impression of abundance and plenty, and awards the reader the sense that somewhere amid all the "busyness" there has to be something of value. This is also a perfectly legitimate and proven approach.

All this discussion is attempting to convey is that type placement is an activity of mood setting and message enhancement. This gives a certain power to the designer that should not be overlooked. The best piece of graphic art can have its effect negated by poorly considered type placement. Conversely, through the power of placement, the combination of graphics and type can express the perfect visual message and achieve the results desired when the project was first introduced.

Thus certain configurations of type can evoke certain aesthetic feelings. A short line length of tall type can work quite well for an attention-getter or for a quick identification. In the same way, a longer line length of smaller type can look more elegant and subtle. For this example, only one may suit the design. Depending on the particular piece, both or neither may work.

Designers make use of type placement in a problem-solving stage of design. Of course, every designer

approaches a job a little differently, and each may approach each job a little differently, but there always comes a time when the problem of type arrangement must be considered. Designers need freedom and flexibility in making these decisions. Examples of other successful arrangements are a great help, and this book is an accessible addition to such a repertoire.

Richard Emery's TYPE IN PLACE is a book by which designers may start from scratch, without starting from the point of imitation. The acetates, used in conjunction with the book, are a natural way to creatively approach type arrangement because they work with you in thumbnail. By using these materials, you have the tools to solve type arrangements as an alternative to imitation.

A stylized, handwritten signature in black ink, likely belonging to Primo Angeli. The signature is fluid and cursive, with a long horizontal stroke extending to the right.

Primo Angeli is the Principal of Primo Angeli Inc., a San Francisco-based marketing design firm.

How to Use this Book

The intent of this book is to provide the graphic designer with a quick and easy tool for visualizing in thumbnail the many combinations and possibilities of type placement. We present here a variety of sizes and shapes to facilitate image selection. First we have selected five common area shapes (6x9 vertical; 7x10 vertical; 7x4 3/4, half-page horizontal; 2 3/8 x 10, 1/3 page vertical; 8 1/2 x 11 vertical). Within these size formats we offer three choices on the amount of design area covered by the photography, art or color (full coverage; 1/2 area covered; 1/4 area covered). These combinations offer the designer a chance to experiment with combinations of overprint, white reverse, and combinations of type within and without the art area. The book is divided into three general categories: color photography, black and white photography and areas of solid color. The color areas are each labeled for the exact combination of process-color screens used.

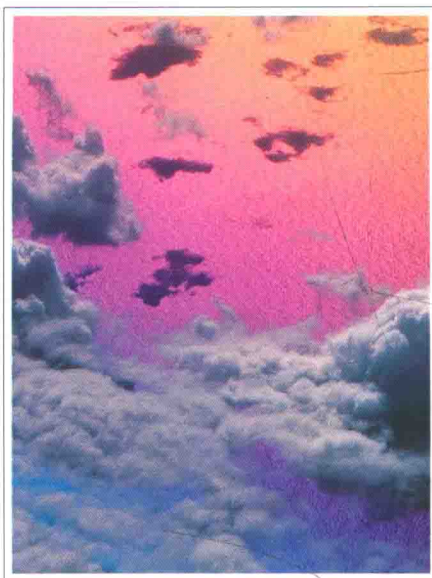
Attached to the back inside cover is a pocket that contains acetates with opaque type forms. These acetates show various sizes and shapes of headline and body (text) type and can be combined to simulate numerous combinations of sizes in both black and white. Thus by placing these

opaque type forms over the design areas provided, the designer can easily visualize in thumb-nail any idea under consideration.

In the pocket there are eleven acetates. They are labeled to correspond to the five area shapes. By placing these acetates over the art that most resembles the design being considered, the designer can explore all the many possibilities available

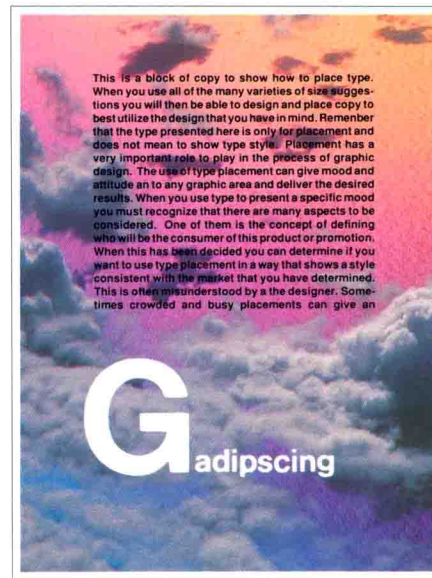
until an approximation results. Thus the designer can immediately translate what was visualized in thumbnail to what is intended at full size. Example: if a white headline and an area of black body type are being considered, the designer selects the acetate of white headlines and the acetate of black body type and experiments with all the different possibilities on each sheet.





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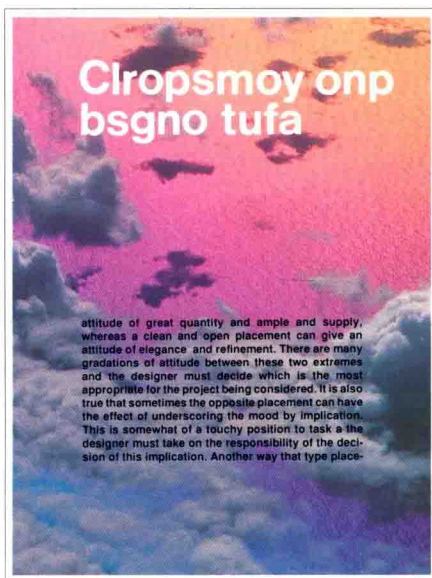
This is a block of copy to show how to place type. When you use all of the many varieties of size suggestions you will then be able to design and place copy to best utilize the design that you have in mind. Remember that the type presented here is only for placement and does not mean to show type style. Placement has a very important role to play in the process of graphic design. The use of type placement can give mood and attitude an to any graphic area and deliver the desired results. When you use type to present a specific mood you must recognize that there are many aspects to be considered. One of them is the concept of defining who will be the consumer of this product or promotion. When this has been decided you can determine if you want to use type placement in a way that shows a style consistent with the market that you have determined. This is often misunderstood by a



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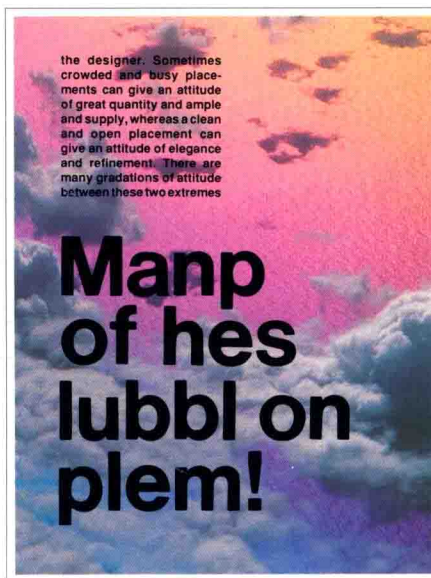
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attitude of great quantity and ample and supply, whereas a clean and open placement can give an attitude of elegance and refinement. There are many gradations of attitude between these two extremes and the designer must decide which is the most appropriate for the project being considered. It is also true that sometimes the opposite placement can have the effect of underscoring the mood by implication. This is somewhat of a touchy position to task a the designer must take on the responsibility of the decision of this implication. Another way that type place-



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